EdM 01:
Basic Foreign Language (Nihongo/Nippongo)



DR. RANDY T. NOBLEZA

MarinduQuezon: EdM01 QECI 400 heritage icons from Quezon since Unisan to Tayabas and Lucena

By the year 2021, the archipelago is going to commemorate 500 years of the Battle of Mactan and Christian inculturation. Incidentally the event is preceded by the quadricentennial of the Tayabas town amidst the myriad of interruptions brought about by the pandemic. To move forward the said occasion, Marinduque's capital town is also gearing towards its 400th foundation by 2022 since the establishment of the visita Monserrat de Marinduque in 1622. Before the present day capital city of Lucena, the centre of commerce and civilization of Quezon is Tayabas. After the succeeding Spanish expeditions to Luzon, the cultural center and cradle of the province could be traced to the coastal town of Unisan.

EdM01: Basic Foreign Language in Nihongo/ NIppongo or Japanese Language and Culture involves the study the Hiragana alphabet with a chart with three tables: sound of 50, turbid and murky sounds along with ya row and i-column combination. The first set of deliverables are 10 practice writing sheets based on table 1: gojuon or sound of 50.Then the next set of deliverables would be the gojuon flash cards to based on the group assignment on iconic heritage icons in the specific upload and lowland towns of Marinduque. Finally the last set of deliverables is pecha kucha style of presentation with 20 seconds per each slide with a total of 20. The pecha kucha slides would also be consistent with the assigned heritage items from the respective towns.

The class size of the current semester is almost 50 with majority of the learners are from the MAEd program with some EdD learners. Since the mode of delivery is flexible and remote, the learners were divided into four. The EdD learners drew lots who would take on what particular district among the four districts in Quezon. They obliged with the scheme and decided to fill-up at least three forms based on the philippine registry of cultural properties per district. The precup form no.1 concerns tangible immovable properties or built heritage, precup form no. 2 is about tangible movable heritage and the last, precup form no. 3 involves intangible cultural heritage.

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In the end, despite everything about Covid19, there is still a persisting and enduring hope that everything shall pass. Hopefully, the outcomes would be a testament of diversity, creativity and inclusivity of heritage, culture and arts in Marinduque of for the next century.

With the 400 iconic heritage items of Quezon, it would be a best present and most positive outcome of the pandemic during the next 100 years. Just like Lucena and Unisan, Tayabas then and Quezon now, local heritage would endure and persist until we traverse to the better normal.

Dr. Randi Nobureza Sensei
EdM01: Basic Foreign Language (Nihongo/Nippongo)
1st semester 2020-21/ Quezonian Educational College Inc.

MSC SWK

Sentro ng Wika at Kultura
Marinduque State College
Boac, Marinduque

MESSAGE

Congratulations to our virtual storytellers! With each group or team presentations on the different culture and heritage from the Province of Marinduque to the Province of Quezon, I would like to congratulate everyone for a successful virtual event with flying colors. Even in times of this pandemic, you were able to gather all necessary information and present the culture and heritage of the towns in Marinduque-Quezon. It is about high time that we identify and recognize what we have in our backyards. Whether it is for economic, historical, spiritual, socio-political, and aesthetic purposes, it will eventually educate and benefit our town's people and others in the process. Storytelling keeps our culture and heritage alive and passing it on will ensure its safety and preservation for the next generation.

Once again congratulations to the Marinduque State College - School of Graduate Education and Professional Studies storytellers!

Shojie R. Sasahara
Guest/Validator

MESSAGE

First of all, I would like to congratulate everyone for doing excellent job. Every presentation deserved a good mark because I could see how it all done with love, sacrifice and most of everyone's effort. Congrats also to your professor for being so innovative in doing activities like Pecha Kucha which was contextualized and localized. This activity was fruitful, relevant and very informative for everybody.

I would like to thank Sir Kirby Soriano and all of you for inviting me to join. God bless everyone. Congratulations.

Rochelle N. Aurellana
Guest/Validator

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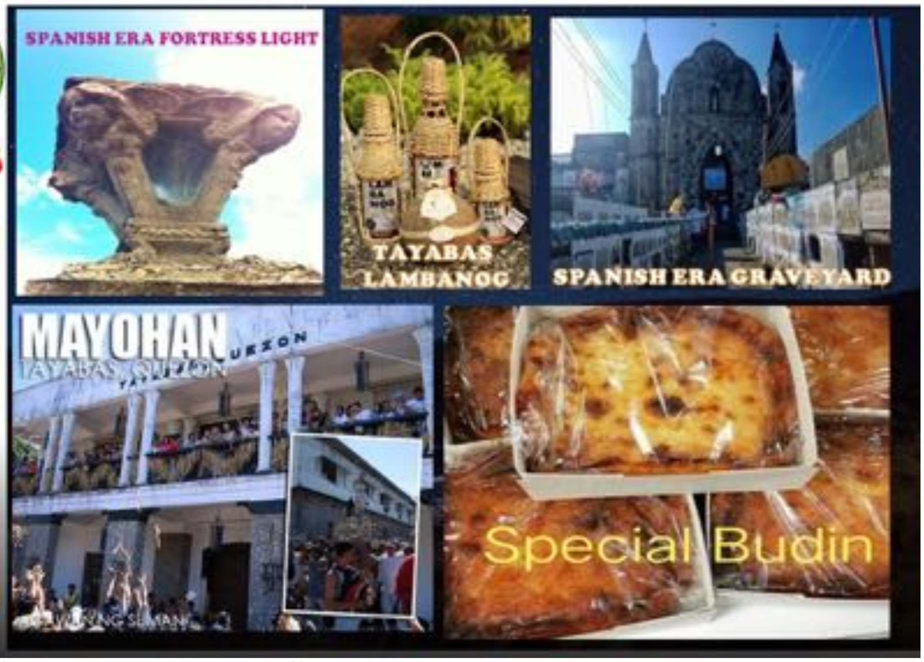
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CITY OF TAYABAS

***Tayabas**, officially the **City of Tayabas** is a 6th class city in the province of Quezon, Philippines. According to the 2015 census, it has a population of 99,779 people.*



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LUCBAN

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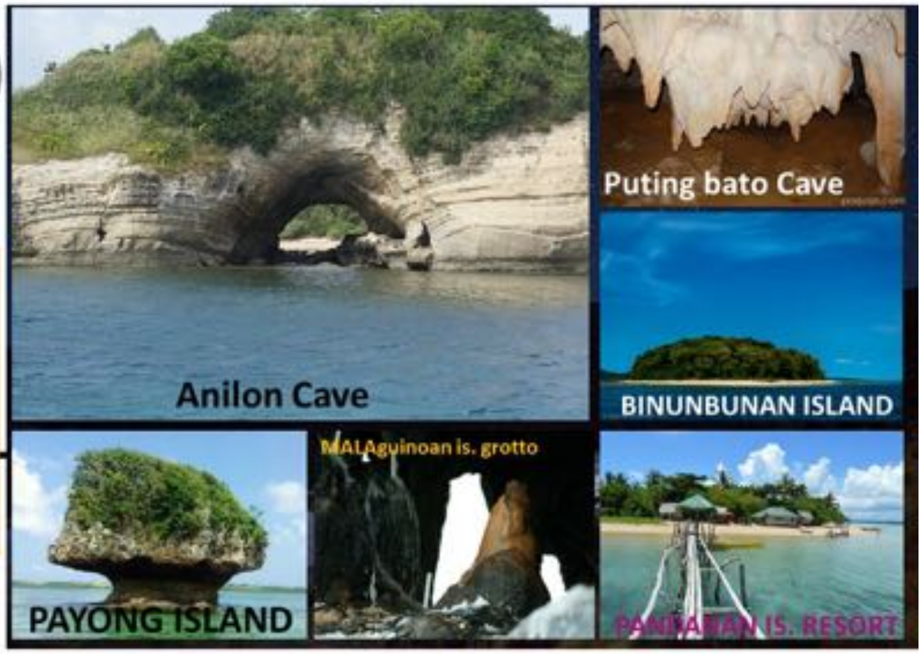
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BURDEOS

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GEN NAKAR

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MAUBAN

***Mauban,** officially the Municipality of Mauban, is a 1st class municipality in the province of Quezon, Philippines. According to the 2015 census, it has a population of 63,819 people. It lies 157 km southeast from Manila and some 52 km from Lucena City, capital of Quezon province.*



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PAGBILAO

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REAL

Real, *officially the Municipality of Real, is a 1st class municipality in the province of Quezon, Philippines. According to the 2015 census, it has a population of 35,979 people. This coastal town, located on the eastern shores of Luzon facing the Philippine Sea, is noted for its rural beach resorts.*



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INFANTA

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JOMALIG

***Jomalig**, officially the Municipality of Jomalig, is a 5th class municipality in the province of Quezon, Philippines. According to the 2015 census, it has a population of 7,417 people. It is the least populated municipality in the province. It is part of the Polillo Islands.*





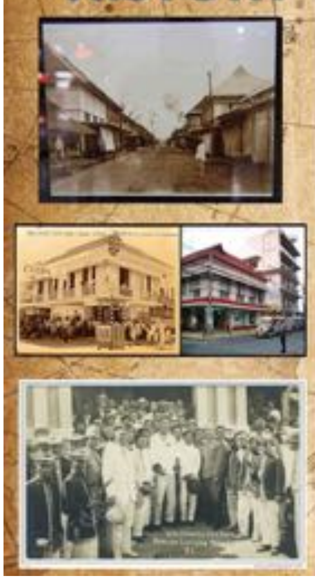
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HISTORY



The area now known as Lucena City first appeared in records under the name Tayabas when it was founded by Franciscan priests Juan de Plasencia and Diego de Oropesa between 1580 and 1583. Incidentally, Tayabas was also the name given to its encompassing province now known as Quezon. Today, the name Tayabas is carried by the city next to Lucena.

By the 16th century, the Spaniards changed the town's name to Buenavista in tribute to its scenery. This was later changed to Oroquieta, and then to Cotta in allusion to the fact that the town was transformed into a fort (kuta) to defend against Moro pirates. Today, the name Cotta is reserved to one of Lucena's 33 barangays.

It was in 1879 when the town's name was officially changed to Lucena in honor of a Spanish friar, Rev. Fr. Mariano Granja. In 1882, Lucena became an independent municipality, that is, politically separate from the rest of Quezon Province.

On June 17, 1961, through the efforts of the late Congressman Manuel S. Enverga and Congressman Pascual Espinosa, Lucena became a Chartered City by virtue of Republic Act No. 3271. August 20, 1961 marked its inauguration.

Three decades later, on July 1, 1991, Lucena became a Highly Urbanized City based on Batas Pambansa Bilang 337 (Local Government Code of 1983).

LANDMARK

LUCENA CITY

One of the best tourist visited in the Quezon province. It was really beautiful way to memorialize and honor our national heroes and eminent beauty of cultural heritage of Lucena City.



Port of Lucena



Museo de Lucena



St. Ferdinand Cathedral



Dalahican Fishing Port





Manuel L. Quezon Monument



Perez Park



PNR Lucena Station

EVENTS & ACTIVITIES



Bulungan sa Dalahican

Murmurs of bids and prices in the early dawn define the rich culture of fish mongering at Dalahican. Bulungan or bidding in whispers, a traditional market practice in the Philippines is very much alive in Lucena City where fish catch are sold to the highest bidder.



Flores de Mayo

Officially a part of the Pasayahan sa Lucena Festival in May, Flores de Mayo is the city's flamboyant showcase of the fairest ladies in the locality. Dressed in colorful couture gowns designed by the local top designers, said event is usually graced by beauty queens, film and television luminaries.



Linggo ng Lucena

Officially set at August 20, this even commemorates the chartering of Lucena into a full-fledged city in 1961. It immediately follows the national celebration of the birth of former president Manuel L. Quezon, a reason why the weeklong celebration is associated with Linggo ng Wika.



Hermana Fausta Day

Hermana Fausta Labrador y Zarzadias, or best known as Hermana Fausta, is one of the local heroes of Lucena City. She is called 'Ina ng Lucena' because of her noble contribution to our Lucena ancestors in helping the poor and founded one of the oldest Catholic schools in the Philippines, Sacred Heart College. Hermana Fausta Day is celebrated December 19.

HISTORY





In the year 1934, a barrio market or "talipapa" was established at barrio Buliran through the initiative of Mr. Valentin Umali. In their ardent desire to make the place more progressive, they petitioned the proper authorities to construct a bridge (now Godeo Bridge) connecting the two barrios to hasten the flow of goods and mobility of the residents, which was granted. The first Catholic Church was founded thru the able leadership of a very religious man, Mr. Julian Wagan. When Fr. Jose B. Cuevas arrived, the present Catholic Church was erected and constructed at its present site in a lot donated by spouses Patricio Lalusin and Rosalia Lacerna. It was finished during the time of Fr. Armando Palma.

The inhabitants of the community increased rapidly. Then politics came in, a dynamic leader from Barrio Niing, Juanito C. Wagan, son of Mr. Julian Wagan, ran and was elected First Councilor of Tiaong, Quezon. He represents the constituents of Buliran, Niing, Pury, Callejon and Behia in the municipal council. He sponsored several resolutions, such as, opening of new roads and construction of bridges, electrification and agricultural reforms. He also addressed the problems involving peace and order situation that made him famous not only in Tiaong but also in nearby municipalities.

MONUMENT OF SAN ANTONIO



MONUMENT IN MEMORY OF AN SAN ANTONIO GUERILLAS WHO FOUGHT DURING WORLD WAR II, NOTICE THE SILENT DEFIANCE ETCHED ON THE FACE OF THE GUERILLA

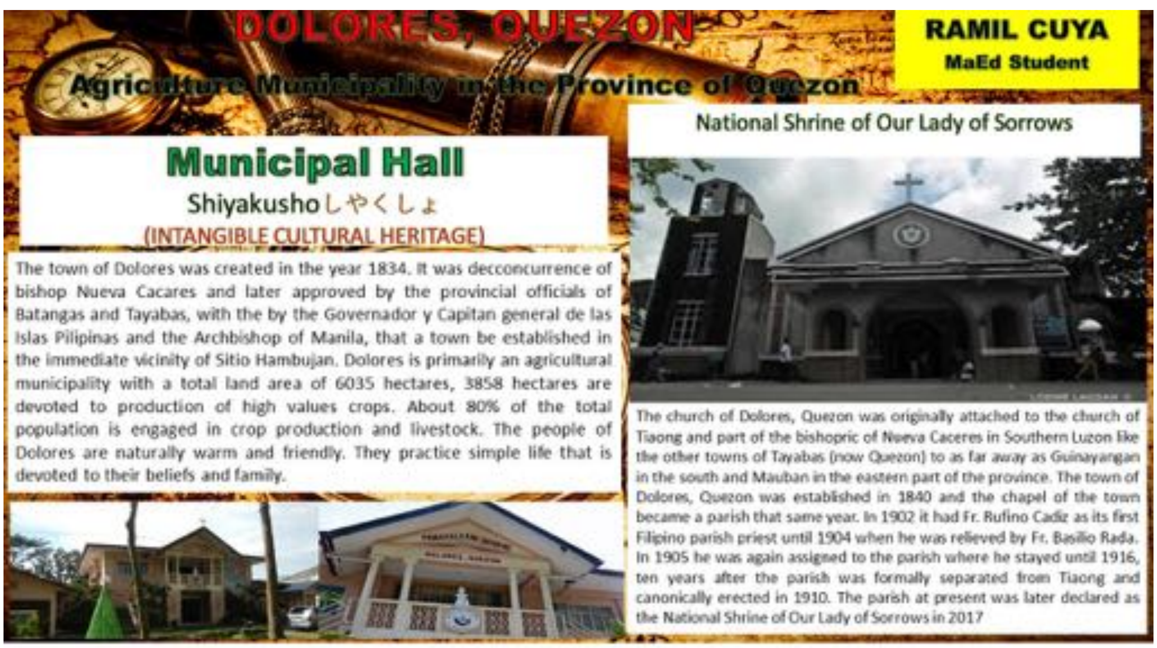
MONUMENT FOR A MAN WHOSE NAME WAS UNFORTUNATELY NOT PLACED ON ANY PLAGUE OR ON ANY INCRIPTION

MONUMENT SAN ANTONIO DE PADUA

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Our Lady of Sorrows
(Alter Image)



In the quiet yet mystical town of Dolores, Quezon, known as one of the most popular pilgrimage sites in the province where the famed Mount Banahaw is located where syncretic folk beliefs are practiced up to this day. Aside form the "mystical" Mount Banahaw, pilgrims would flock a church near the mountain and it became a center of pilgrimage for ages, the National Shrine of Nuestra Señora de los Dolores.

The devotion to Our Lady of Sorrows of Dolores, Quezon flourished over the years and it became one of the most visited in the Quezon Province due to the numerous miracles that were attributed to her intercession.

Hambujan Festival

In Dolores, we celebrate festival annually on month of April which is called Hambujan Festival. The town of Dolores was created inb the year 1834. It was decided by the provincial officials of Batangas and Tayabas, with the concurrence of bishop of Nueva Caceres and later approved by the Gobernador y Capitan general de las Islas Pilipinas and the Archbishop of Manila, that a town be established in the immediate vicinity of Sitio Hambujan.



Festival
Matsuri
まつり



Valley
Keikoku
けいこく



Mountain
Yama
やま



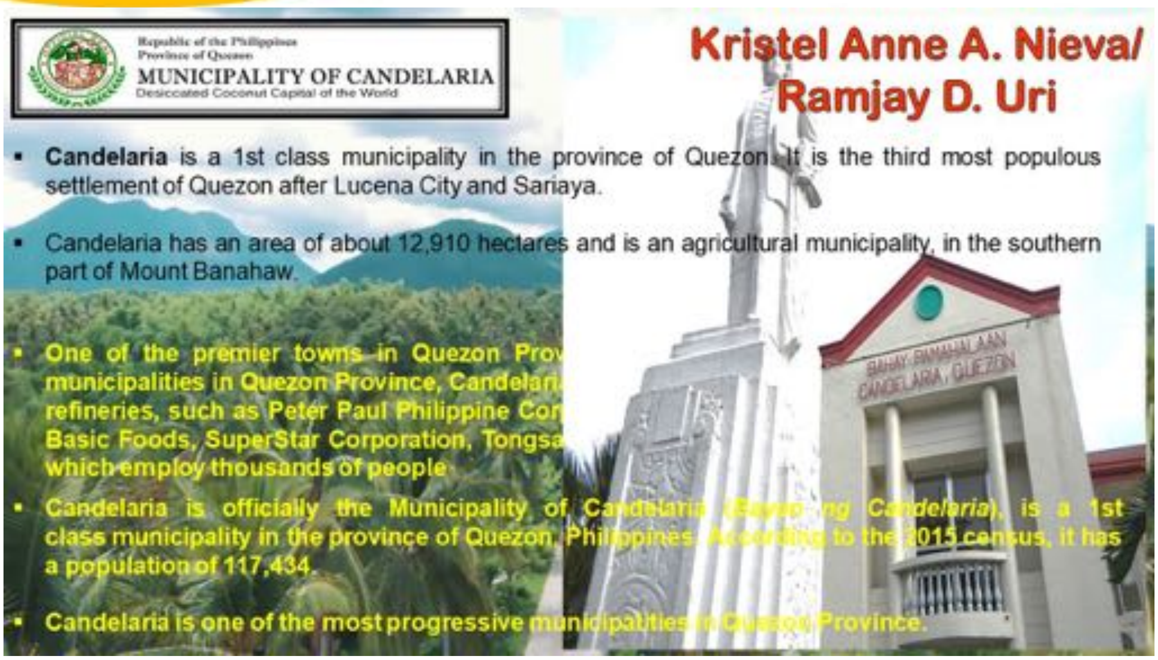
Balai Noel

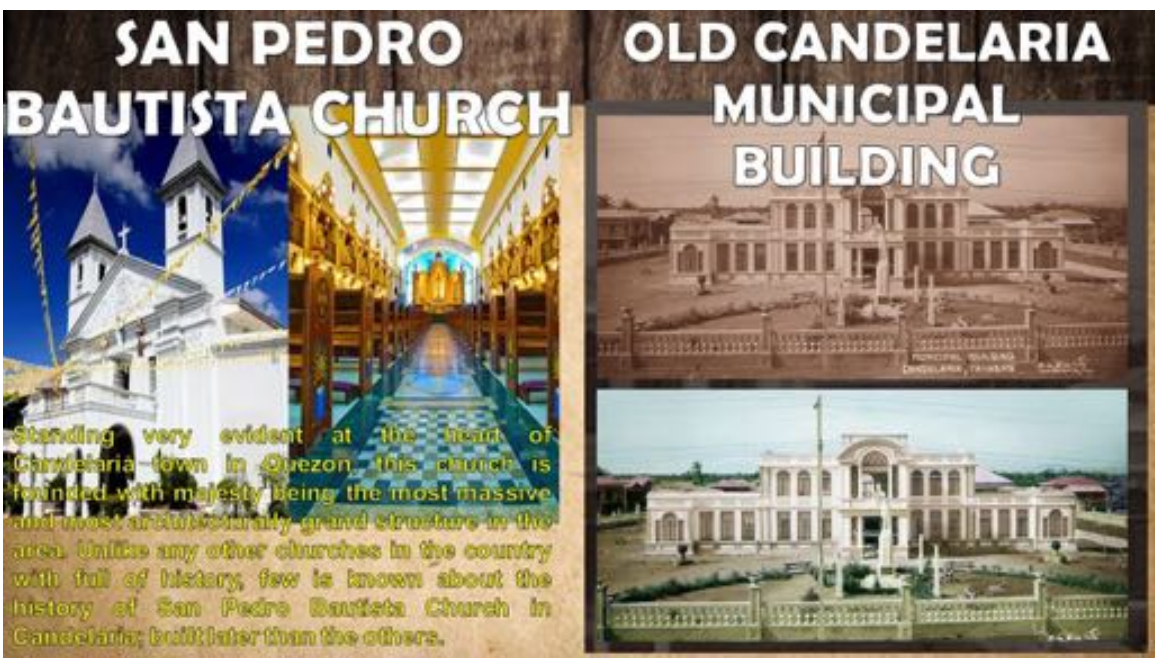


Market
Ichiba
マーケット

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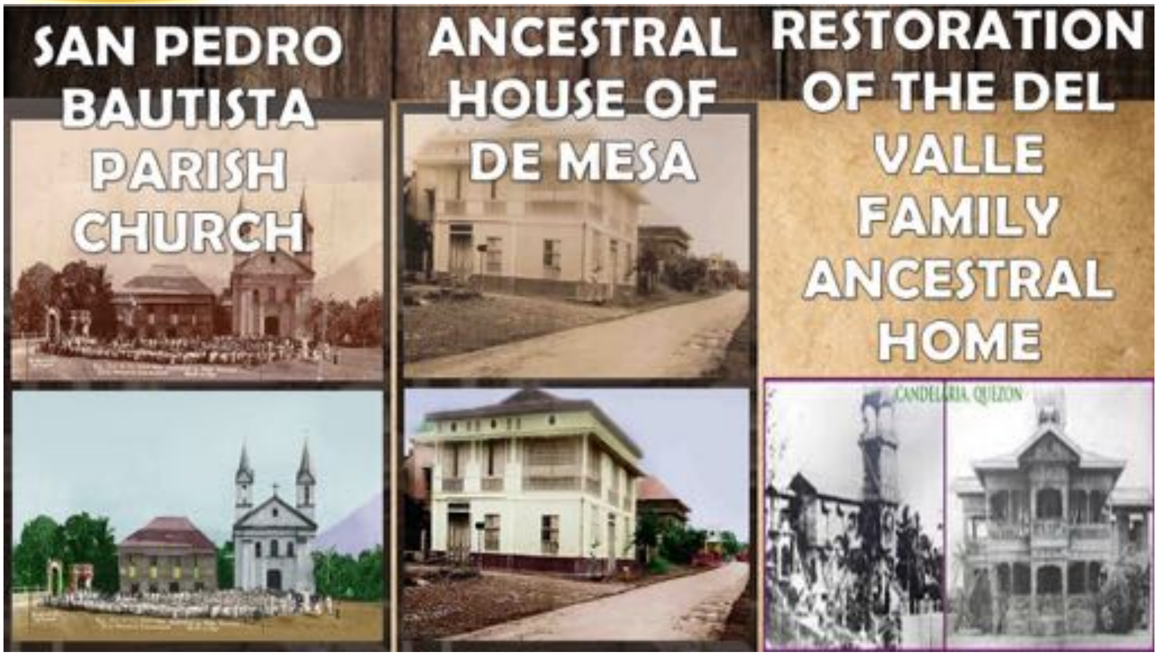
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CANDLE FESTIVAL

It is celebrated on February 02 40 days after Christmas. The celebration was concluded with a procession through the streets of the town featuring the street dancing by the youth of the community in honor of the Blessed Virgin. A parade of floats representing each of the 25 barangays was, also, featured during the festivities.

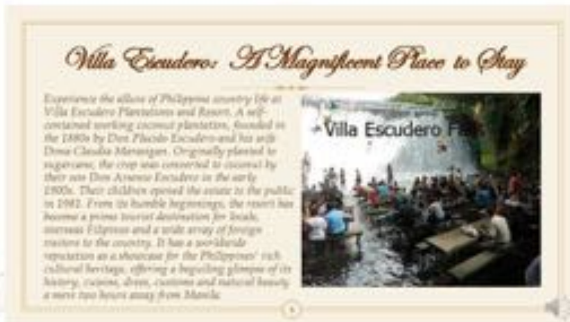
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Marinduque State College
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Welcome to Sariaya Quezon – 2nd District

Prepared by:
Nestle V. Amores

History

Sariaya is situated on a flat land except for a certain portion on the north occupying a part of the foot of the Mt. Banahaw. Sariaya's highest point of elevation is 3, 800 ft. above sea level and this elevation is within Brgys. Concepcion Banahaw and Sampaloc Bogon. The Municipality is drained by five (5) rivers namely the Balubal River, Mamala River, Keanuang River, Lognas River and Janagdong River. Sariaya has a total land area of 24, 530 hectares and is composed of 43 barangays. The urban area has an area of 63.73 hectares. With an urban population of 11,570 and a total population of 134,163 as of 2009, the urban density is placed at 181 person per hectare while the gross density is 5 persons per hectare.

The genesis of Sariaya's name was shrouded in legends, folklores, and hearsays. The first version traced the name from an old river "Sadyaya". The slight change from "Sadyaya" to "Sariaya" many years after the Spaniards had arrived was a natural and logical shift in the Batangas people's view. The second version, from folktales and hearsays, indicated that "Sariaya" came from a native woman's name Saria. In such folktale, a Spanish soldier who had lost his way met and asked Saria for the name of the pueblo. The woman misunderstood and gave her name instead – thinking that it was her name that was being asked. The third version was about the frequently attacked by Moro pirates. In one of those raids, pirates ransacked the public office and chapel looking for gold, silver, money or anything valuable. However, instead of finding treasures, the pirates had found written records of local laws which they also found remarkably fair and just. The Moro pirates exclaimed that though this town was very poor, it had fair and just laws. Thus, to our community was given the name "Shariah", a Moslem word for "good law".

Geographic Location:

Sariaya, an inland municipality of Quezon Province is located 126 kilometers south of the National Capital Region and approximately 11 kilometers from the provincial Capital City of Lucena. It is traversed by the "Daang Maharlika" and the Philippine National Railways. It is bounded on the north of Mt. Banahaw, on the northeast by Tayabas, Quezon, on the east by the City of Lucena, on the south by the Tayabas Bay, on the southwest by San Antonio, Quezon and on the west by the Municipality of Candelaria.

Ancestral House – Senzo daidai no ei

Gala Rodriguez Ancestral house



Gararodorigesu senzo daidai no ei

Gala rodriguez Ancestral house

↓

Tangible Cultural Property
Immovable Cultural Property





Ārudeko- chō no ditēru

Art deco detail





Rekishi – teki hyōshiki

Historical Marker

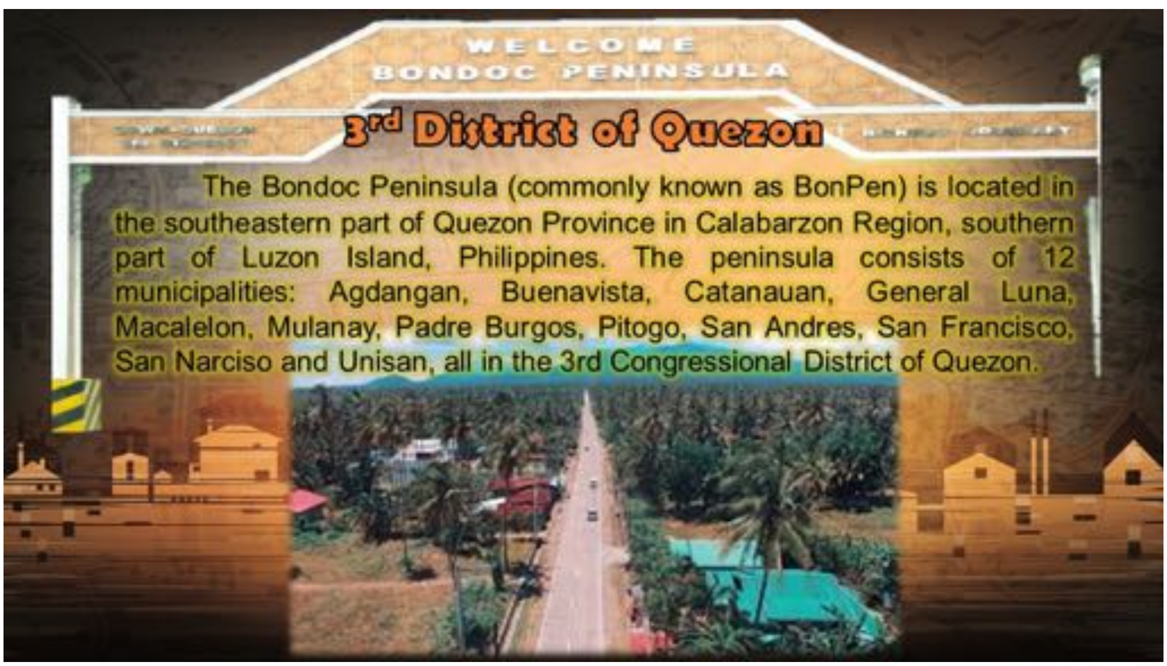
Fasādo no kurōzuappu

Close up of facade




Mite kurete arigatō
THANK YOU FOR WATCHING...


Tuloy Po kayo!!!
PROVINCE OF QUEZON
Pecha Kucha
PROVINCE OF QUEZON
known as
"COCOLANDIA"
in Region IV-A CALABARZON


WELCOME
BONDOC PENINSULA
3rd District of Quezon
The Bondoc Peninsula (commonly known as BonPen) is located in the southeastern part of Quezon Province in Calabarzon Region, southern part of Luzon Island, Philippines. The peninsula consists of 12 municipalities: Agdangan, Buenavista, Catanauan, General Luna, Macalelon, Mulanay, Padre Burgos, Pitogo, San Andres, San Francisco, San Narciso and Unisan, all in the 3rd Congressional District of Quezon.

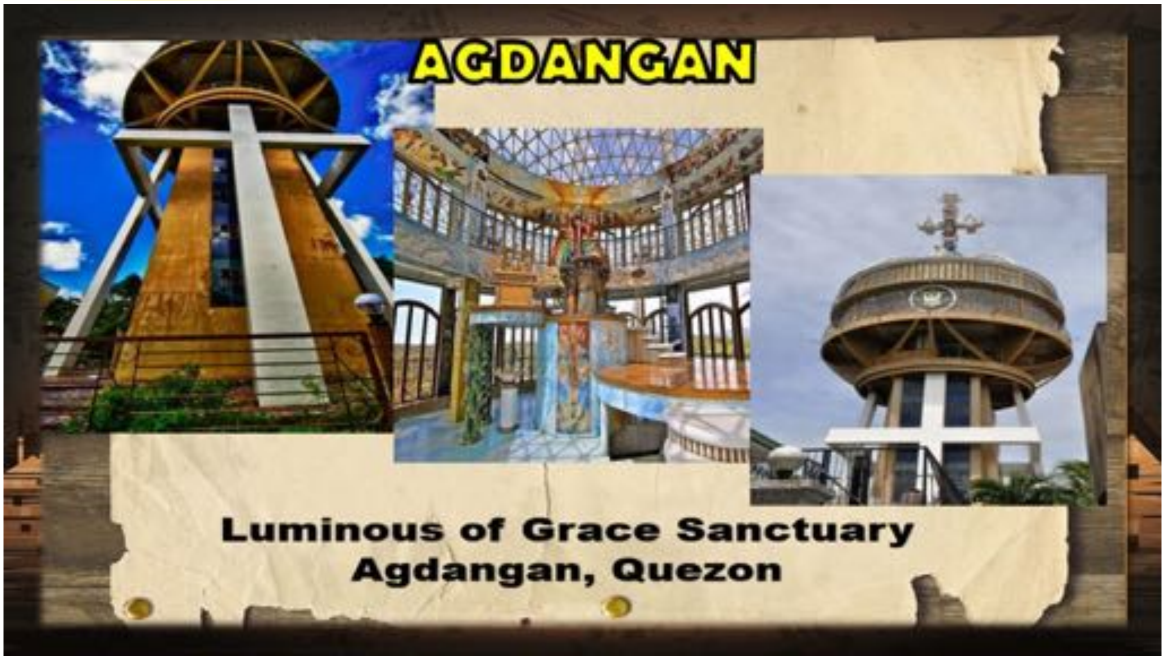

PADRE BURGOS
PANGINOON TANGLAWAN MO ANG AMING LANDAS.
HOLY CROSS PARISH
PADRE BURGOS, QUEZON
It was established as a Holy Cross parish in 1874.

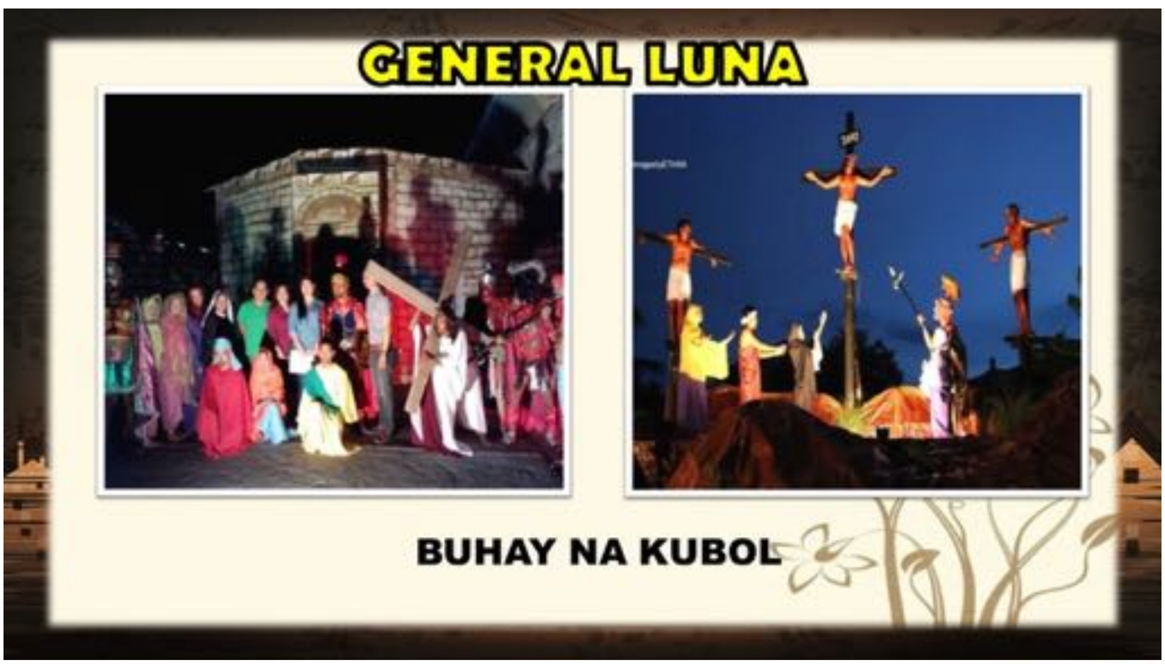

PADRE BURGOS
PADRE BURGOS QUEZON
100
PADRE BURGOS
A festival celebrated on February 17 every year. This feast explains the history of the municipality. Laguimanoc was the former name of the municipality before it was renamed to Padre Burgos.
"Laguimanok Festival"

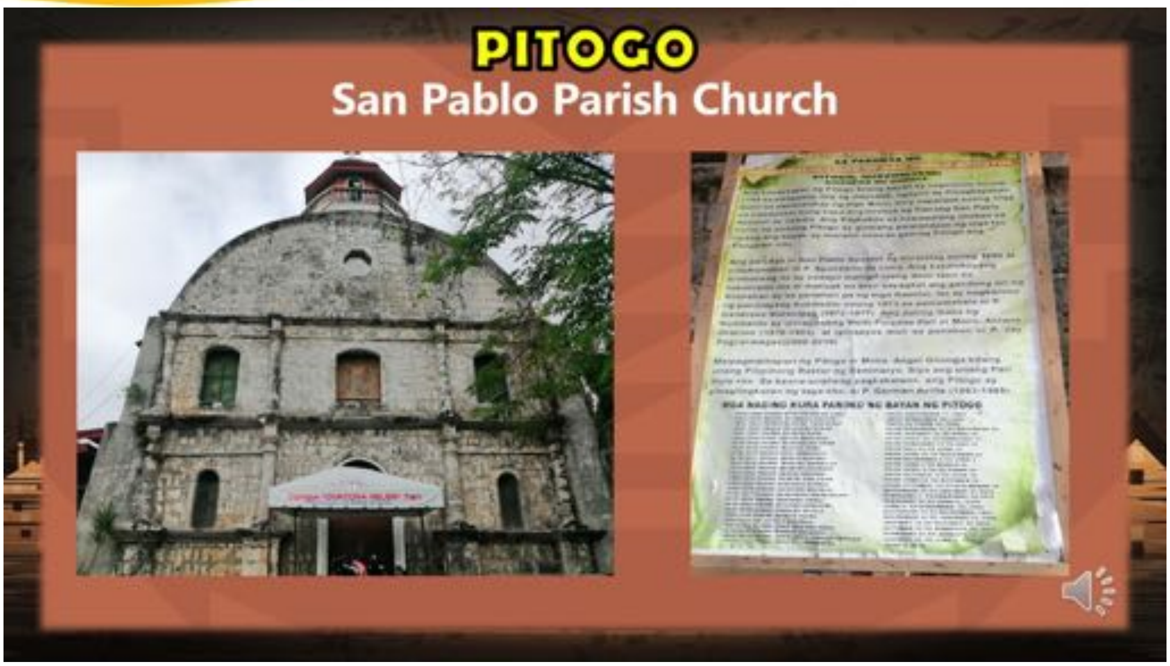
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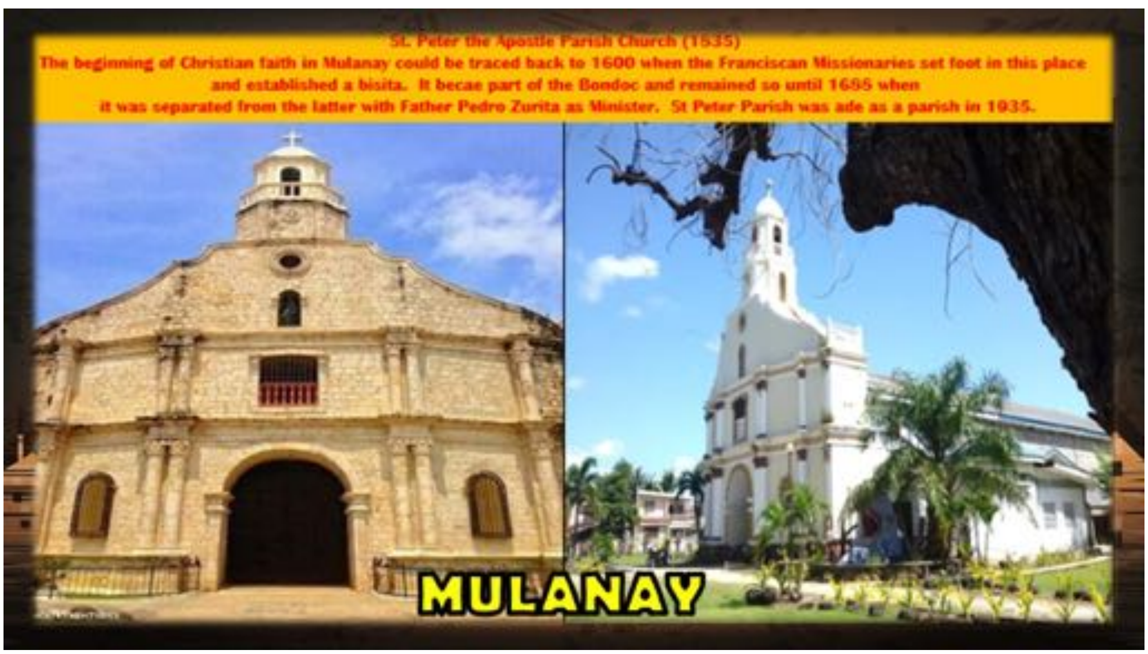

AGDANGAN
Luminous of Grace Sanctuary
Agdangan, Quezon


GENERAL LUNA
BUHAY NA KUBOL


PITOGO
San Pablo Parish Church


PUKOT FESTIVAL
HAPPY FIESTA
SAN ANDRES
53rd Patronal Fiesta | St. Andrew The Apostle | SAQ
Ang Pukot Festival ay piyestang bayan ng San Andres. Ito ay ipinagdiriwang bawat taon tuwing ika-22 ng Mayo at ang piyesta ng Patrong si Poong San Andres Apostol ay ipinagdiriwang namna tuwing ika-29-30 ng Nobyembre. Ang Pinakatampok sa pagdiriwang ay ang prusisyon sa dagat ng imahen ng San Andres Apostol.


MACALELON
KUBOL NG MACALELON
Nakagisnan na ng mga tao ang paglikha sa mga kubol at pagbasa ng pasyon dito. Ayon sa mga nakatatanda, sumasagisag ang mga kubol sa mga matandang kaugalian ng mga Israelita na ginagawa nila ang kubol ng Tipan bago maitayo ang Templo ng Herusalem. Ayon sa aklat ng Exodo nakikipagtagpo ang mga Israelita sa panginoon sa pamamagitan ng kubol ng Tipan. Ang mga makabagong kubol sa ating bayan ay sumasagisag sa 14 na estasyon ng pagpapakasakit ng Panginoon.
KUBOL NG MACALELON FESTIVAL


St. Peter the Apostle Parish Church (1535)
The beginning of Christian faith in Mulanay could be traced back to 1600 when the Franciscan Missionaries set foot in this place
and established a bisita. It becae part of the Bondoc and remained so until 1655 when
it was separated from the latter with Father Pedro Zurita as Minister. St Peter Parish was ade as a parish in 1935.
MULANAY

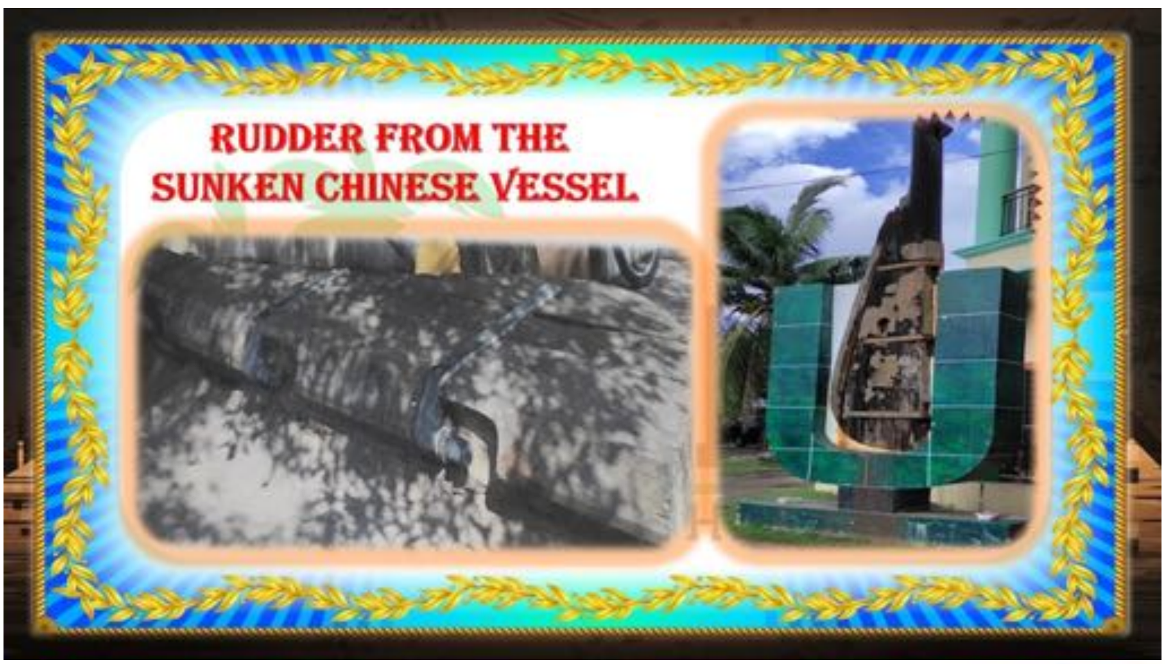

MULANAY
COCOLUNAY Festival
COCOLUNAY FESTIVAL

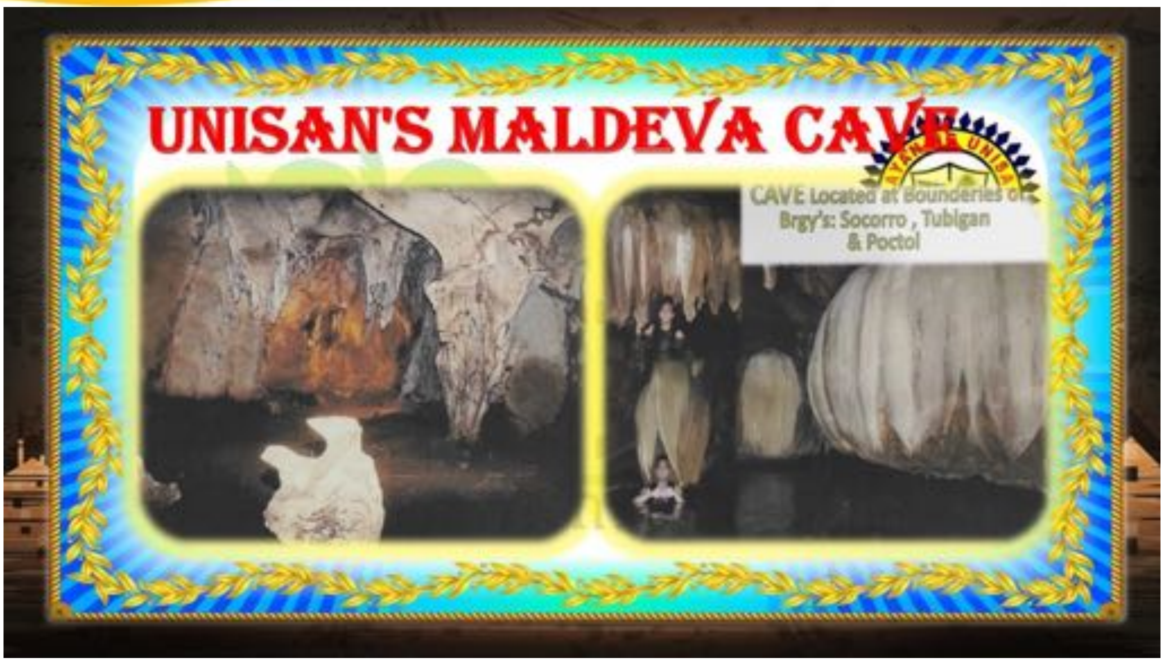

St. Joseph Parish Church
San Narciso is remarkable for its St. Joseph the Worker Parish Church well known as *San Narciso church* built around 1800's.
Copyright 2012 by Frencel Tingga frenzfries
SAN NARCISO


SAN NARCISO
Centurion- Ipinagdiriwang tuwing mahal na araw. Isang tradisyon ng mga namamanatang San Narcisohin.

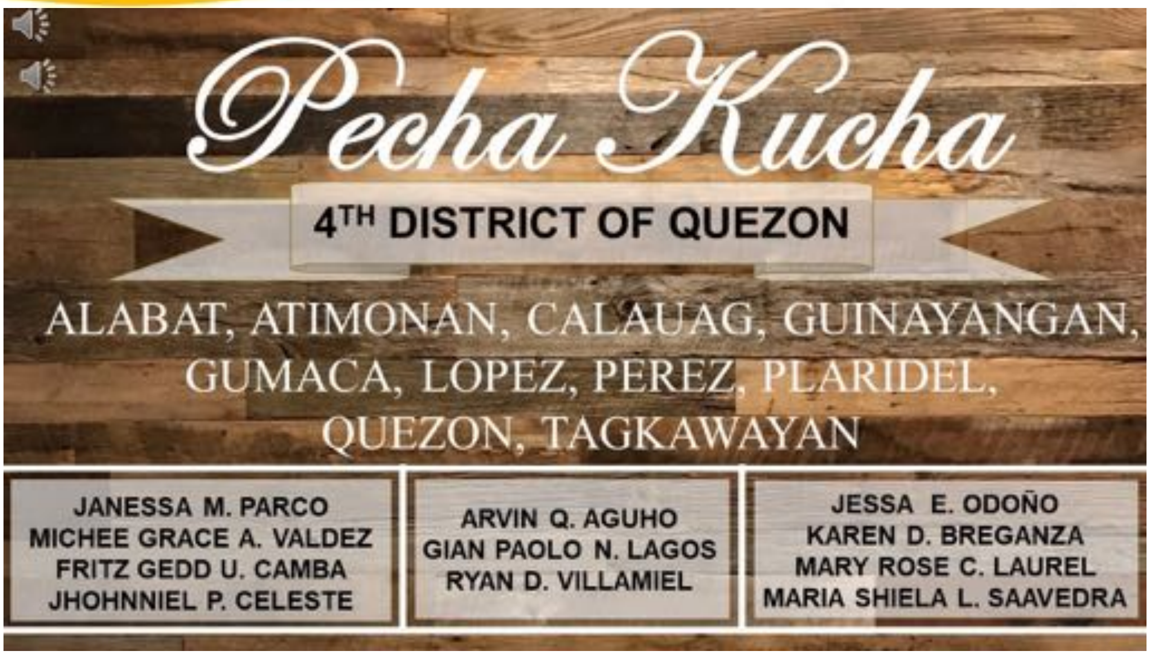

SAN NARCISO
Napinto Cave
Bagong Tuklas Cave

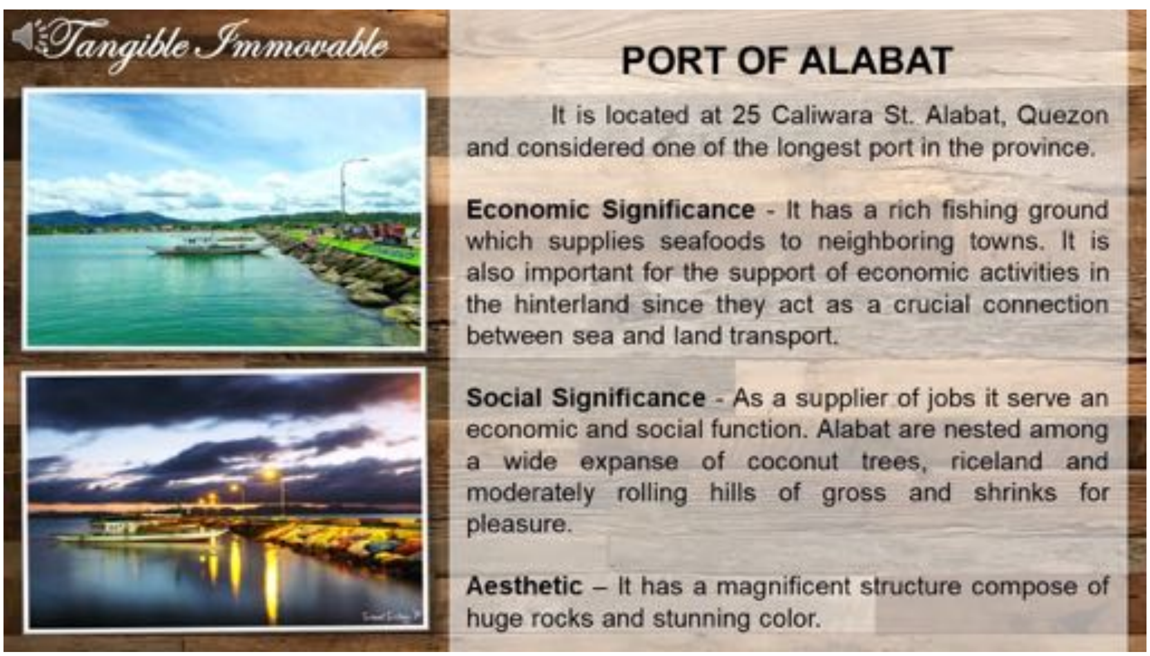

OLD
NEW
MUNICIPAL BUILDING


RUDDER FROM THE
SUNKEN CHINESE VESSEL


UNISAN'S MALDEVA CAVE
CAVE Located at Bounderies of Brgy's: Socorro , Tubigan & Poctol


Thank You!
Never give up, Fight!
Akiramenaide, Ikusa
あきらめないで, いくさ
Group 3
3rd District


Pecha Kucha
4TH DISTRICT OF QUEZON
ALABAT, ATIMONAN, CALAUAG, GUINAYANGAN, GUMACA, LOPEZ, PEREZ, PLARIDEL, QUEZON, TAGKAWAYAN
JANESSA M. PARCO
MICHEE GRACE A. VALDEZ
FRITZ GEDD U. CAMBA
JHOHNNIEL P. CELESTE
ARVIN Q. AGUHO
GIAN PAOLO N. LAGOS
RYAN D. VILLAMIEL
JESSA E. ODOÑO
KAREN D. BREGANZA
MARY ROSE C. LAUREL
MARIA SHIELA L. SAAVEDRA


Tangible Immovable
PORT OF ALABAT
It is located at 25 Caliwara St. Alabat, Quezon and considered one of the longest port in the province.
Economic Significance - It has a rich fishing ground which supplies seafoods to neighboring towns. It is also important for the support of economic activities in the hinterland since they act as a crucial connection between sea and land transport.
Social Significance - As a supplier of jobs it serve an economic and social function. Alabat are nested among a wide expanse of coconut trees, riceland and moderately rolling hills of gross and shrinks for pleasure.
Aesthetic – It has a magnificent structure compose of huge rocks and stunning color.

Tangible Immovable





ISKONG BANTAYWATCH TOWER

Historical Significance – It was built sometime in 1752. It has a good view of Lamon Bay and the island of Alabat. The tower served as an observation and defense tower during the times when pirate raids were rampant in the southern parts of Luzon. The tower also served as a weather observatory, which determines if the fishermen of the town could do their jobs or not. It was named after Francisco Tandas fondly called Isko.

Aesthetic - A statue of the town's patron saint Nuestra Senora de los Angeles stands watch from the top of Iskong Bantay Watch Tower. The tower is now once again open to the public. When you go to the top of the Iskong bantay, you can see the mesmerizing view of the sea up there.

Tangible Immovable

ST. PETER PARISH CHURCH

The parish of St. Peter was founded in 1846 and since then has had four churches built one after another.



Cultural - The church has preserved the faith it inherited from its forebearers. The undisputable testimony to it is it's growing catholic population and the growth of priestly vocations.



Aesthetic - The church though have gone several changes is still one of the most visited spot in the municipality of Calauag.



Tangible Immovable

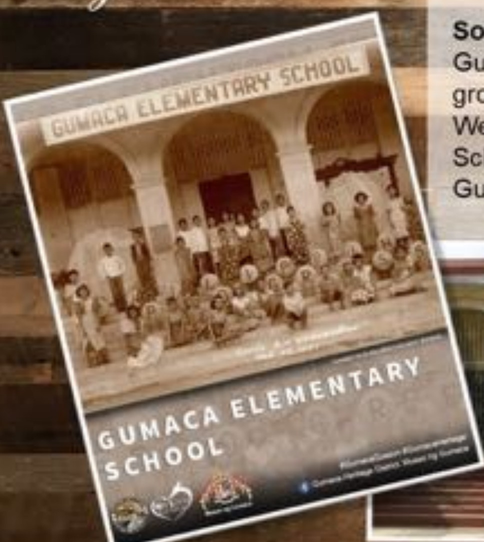


GABALDON BUILDING IN GUINYANGAN ELEMENTARY SCHOOL

Historical Significance -Thousands of the school alumni regard the building as the living memorial and foundation of their early quest for knowledge.

Aesthetic- Gabaldon building in Guinayangan elementary school showcases both cultural and heritage vibes to the students and visitors who visits the Building. It is maintained by the community and organizations and individuals headed by the local government and people from Guinayagan.

Tangible Immovable



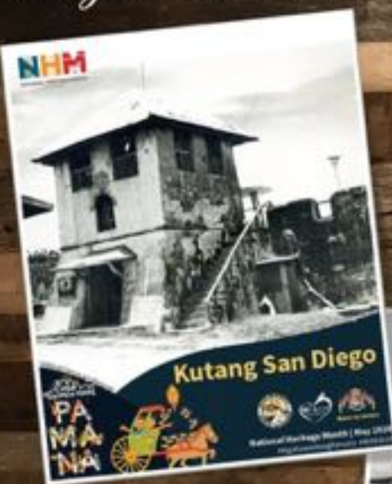
GUMACA ELEMENTARY SCHOOL

Socioeconomic - It is a public school located at Gumaca. It was divided into two because of its growing population in 1970. It is known as Gumaca West Central School and Gumaca East Central School. Both are now called the fruits of the divided Gumaca Elementary School.



KUTANG SAN DIEGO

Tangible Immovable



Socioeconomic - It is one of the places where people from other town go to. The people who lives near the Kutang San Diego sell street foods and snacks which serves as their extra income.

Aesthetic - The tower was made of hewn stone and a brick roof. It is one of the remaining structures built by the Spaniards. Currently, Kutang San Diego is the oldest structure administered by the Gumaca Municipal Government through the Gumaca Museum.





ALENG ELO GILBUENA STORE

Tangible Immovable



It is Located at Gomez District Station, Rosario St. Lopez, Quezon.

Socio Economic - this is one of the main stores in Lopez Quezon and served as a commercial house and home of the shop owner.

Cultural - it was founded during the Middle 50s and early 60s in Lopez Quezon.

Aesthetic - it is visited by the people of the town and even those from other towns because of their delicious and high-quality food such as banana split and halo-halo regular and special partnered with the home made crispy cane or turon.

Tangible Immovable





ALABAT ISLAND AIRPORT

Alabat Island Airport can be located in Perez Quezon in its far flung area pointing north. This emergency landing area was made in the Bario Villa Manzano Norte in 1938.

Socioeconomic - The landing site has become one of the perfect route in providing national's assistance to the whole island of Alabat. It also becomes the alternative transportation for the commerce of good and services of the town especially in tourism.

Cultural - The site was one of the top iconic spots in Perez since the time it became the towns one of the cultural attractions in the whole island.

Aesthetic - The whole scenery of the airport is can be seen from aerial viewing using aircrafts with its latitude of 14 " 55'13 N and longitude of 121 "44'55 E. This airport until now is fully functioning at its best.

Tangible Immovable





PARISH OF ST. ANTHONY OF PADUA

The parish of St. Antony of Padua began when a small group of Catholics migrated from Mauban and settled in the town of Perez in Alabat Island during the first half of the century.

Socioeconomic - The church has become one of the ways in delivering social services by it's consistent implementing programs such as gift giving and other local supports.

Cultural - It has been the central venue of the residents religious activities and devotional practices particularly the celebration of the feast of their patron and of the holy week since 1950s.

Aesthetic - Until now, the parish's beauty is still can be seen at the center town of Perez along the public roads of Barangay Bagong Pag-asa.

Tangible Immovable

BALITE PARK



It is located at Barangay 4, Quezon, Quezon. The land on which it stands is covered by land owned by Mr. Felix Estañero and Mr. Miguel Olivera January both deceased.

Socioeconomic - There is a large tree called "Balite" located in Quezon, Quezon. The first Catholic Church in this town was built in this area. The mass was held here before.

Cultural – According to the history of the Town of Quezon and the Parish of holy Cross, the said tree grew on the altar or shrine of the church. With the destruction of the church it was burned by the Dutch, the tree grew, grew and flourished.

Aesthetic - The frightening emergence of the big balite become a rumor throughout the town. There was gossips that some maligno, tikbalang, lamang lupa and other creature come out in it, so they made an action quickly under the management of the first Captain, Kgg. Adonis Escolano. It was organized by Doctor-Engineer Romeo Estañero. The land on which it stands is designed with a circular staircase and painted to remove the fear of the people and since then it has become a park and is often used as a hangout. of people.

Tangible Immovable

SIBALON ISLAND LIGHT HOUSE



It is located in Brgy. Candalapdap Tagkawayan Quezon.

Socio Economic - It serves as a guide for fishermen. Also an attraction for tourists who visit to witness the lighthouse and the clear water that surrounds it.

Cultural - The lighthouse is said to have been built in the 1920's or 1930's. It served as a guide for fishermen in the Ragay Gulf. Some stories say it was built before the outbreak of World War II. Also, it is said that it has been a guide for Japanese trawlers in the Gulf of Ragay. In Guinyanganin it is called Sipalong Island.

Aesthetic - Each part of the lighthouse is made of concrete and metal.

Scientific - There are marine creatures such as fish, shells and others that scientists can study.

Tangible Immovable





MATAAS NA BATO

It is located in Brgy. Rizal Tagkawayan Quezon.

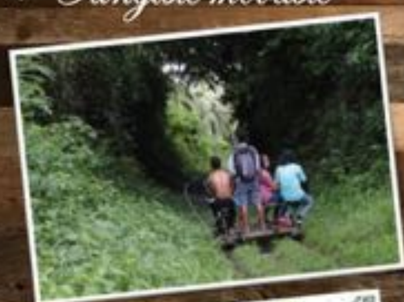
Socio Economic - It is a historic place frequented by tourists for its beauty. It is located on the beach so the place is called Mataas na Bato Beach.

Cultural - Tagkawayan (version of the folk tale) it began in Mataas na Bato where the Agta lived before the 1900's. In the same place celebrations take place whenever there is a successful catch of deer or wild boar. They invite neighboring tribes to a festival called "lungkasan". They do this by climbing the Mataas na Bato holding the long white bamboo cloth at the end. This is what they are waving.

Aesthetic - A large and tall type of rock found on the beach.

Scientific - There are marine creatures such as fish, shells and others that scientists can study.

Tangible movable





RAILROAD SKATES IN PLARIDEL QUEZON

Historical - Rail skates is being used way before to be the form of transportation of the people from Plaridel Quezon. It is still being used by the people in their community. By plotting the evolution of the rail skates, it becomes clear how the role of rail skates has changed from an ordinary skates to a form of culture and heritage.

Social - This rail skates is socially significant because it is meaningful and useful both to individuals and to society as a whole. The rail skates can affect society. People tend to attract and visit and try to ride the rail skates when they visit Plaridel Quezon.

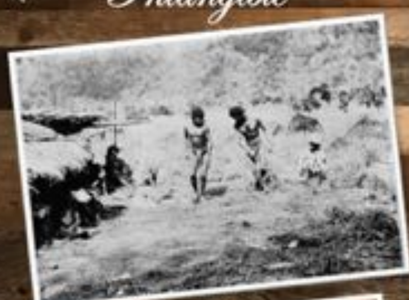
Tangible movable



TAGKAWAYAN - OLD PHOTO

Cultural - One of the oldest existing photo taken in Tagkawayan. The Cabibihan Primary School Grade One and Two 1926 to 1927 under the American Government.

Intangible





INAGTA ALABAT LANGUAGE

The Alabat Agta people live only on the island of Alabat in Quezon province and a small area is Guinayangan in mainland Luzon.

Pinanggalingan (Provenance) - They are one of the original Negrito settlers in the entire Philippines. They belong to the Aeta people classification, but have distinct language and belief systems unique to their own culture and heritage.

Socioeconomic Significance - In 2010, UNESCO released its 3rd world volume of Endangered Languages in the World. One of these languages in the Alabat Island Agta language which has an estimated speaker of 30 people in the year 2000.

Pagkabihira (Rarity) - The language was classified as Critically Endangered, meaning the youngest speakers are grandparents and older, and they speak the language partially and infrequently and hardly pass the language to their children and grandchildren anymore.

Intangible





POLKABAL

The polkabal is originated in the province of Atimonan, Quezon. Polkabal dance got its name from two popular dances in the late 1800s: the polka and balse (waltz).

Translation Method - By teaching dance by older dancers or capable of teaching new generations to enrich the tradition.

Historical Significance - Atimonan tourism emerged with the discovery of various dances such as Polkabal Folk Dance.

Economic Significance - Through Polkabal Folk Dance, tourism in Atimonan Quezon has become more and more popular.

Aesthetic Significance - At the Plaza and Sports Complex the Polkabal is presented with beautiful and colorful designs on stage as well as the costumes of its dancers.

Intangible





ADYO/ALIMANGO FESTIVAL

Calauag which was founded in 1851 observed the celebration of founding anniversary together with the town fiesta every 25th of May.

Socioeconomic - Mud crab is in abundance in the municipality. They can harvest more than enough for family consumption so they sell the excess for family income.

Cultural - The festival itself is a showcase of the way of life of people as evident in the dance, Alimango race, cooking, and beauty pageant.

Aesthetic - Alimango Festival drew a lot of crowd from nearby towns up to Manila to witness the expectacular and colorful celebration.

Intangible





SAN ISIDRO LABRADOR FIESTA

The feast of San Isidro Labrador, the patron saint of farmers takes place every 15th of May.

Cultural - One of the old traditions of the people from Gumaca is to hang agricultural products on chandeliers (bamboo chandeliers) and hang the chandeliers on bamboo arches called Balwarte.

Aesthetic - The poblacion are surrounded by the huge Balwartes decorated with vegetables, fruits and other crops from the farm.

Socioeconomic - In the afternoon, after the procession of San Isidro Labrador, people happily scrambled for the hanging crops.

Scientific - Many tourists come to the town of Gumaca to witness the Aranat Baluarte event. Here the arches are decorated and there are contests taking place.

Intangible





YUBAKAN FESTIVAL

The festival is celebrated on the 11th of May together with the town Patronal Fiesta.

Cultural - The festival becomes the source of pride and joy among the local. Yubakan is a common activity especially from the youngster as their past time.

Socioeconomic - Aside from the abundance of seafoods surrounding the islands, banana is a common crop among the household. They consumed it as snack as they turn it into banana cue, turon, sinanday, maruya and niyubak.

Aesthetic - The town is slowly getting popular from the island visitors whom are invited guests by the local residents living in mainland Luzon.

the hearts council
Nurturing the creative economy

ENGLISH ROMAJI HIRAGANA REFLECTION

MSC SWK

Pueblo de Tayabas 1620-2020

Sentro ng Wika at Kultura
Marinduque State College
Boac, Marinduque

ENGLISH

EdM 01: Basic Foreign Languaage in Nihongo/Nippongo is quite exciting, with this time where everybody is in the state of remote learnings the difficulties of accomplishing the requirements need a lot of effort and patience.

Thanks to our course professor who are always there in times of confusion and uncertainty. Likewise, to my classmates who are ready to extend helps and cover up weaknesses specially in the little things and topics like the precup and pecha kucha.

Terminologies like hiragana, precup, konbanwa, konnichiwa, gojoun and a lot more which are unfamiliar became familiar to me and it add to my vocabulary.

On the first session, hearing all those unfamiliar words and the requirements to be submitted in the course almost made me to decide to drop the course in addition of being busy in the school where a lot of reports are to be submitted before the year ends. Thinking twice and thrice I realized that basic foreign language will not put me down. But of course, with the encouragement of my classmates now my friends, I decided to continue the course. Aside from during the listing of the enrolment my name is not included in the list. Even though the class size increases due to some problems the professor still manages by dividing it into subgroups.

In completing the requirements, I realized that is not as difficult on what I am expected. Maybe I only used to English language and nippongo is somewhat difference from it because it used different strokes and styles. Going along with the work is now okey to learn and study another language. Another experience and another skill. Now I enjoy the hiragana writing practice sheets and doing the goujon flashcards.

The course adds another experience, knowledge, and skills on all of us in the graduate program. Aside from it is one of the subjects we are going to take I realized that somewhat the subject will help us in the future. Who knows one of us will be going to Japan at least we have the basic knowledge of their culture specifically the writing process?

The highlights of the course is the presentation of the pecha kucha using the different precups forms: Precup form 1- it is the form for immovable cultural property, Precup form 2- form for movable cultural property and Precup form 3 is information form for intangible cultural property and documentation of traditional and contemporary arts and crafts. The class is divided into different groups as in Marinduque compose of Marinduque Low land and Upland. On the other hand, Quezon was divided into four groups by congressional of four (4) The objective of the event is to highlights the iconic heritage of Quezon and Marinduque using the pecha kucha styles and the Precups form.

In the end, the presentation is a successful even with some intermittent connection of the internet. Thank you to our course professor and to those students who in anyway did their part in accomplishing the task.

Ma. Cecilia E. Tarusan
Ed. D Student-

ROMAJI

EdM 01: Nihongo/ Nippongo no kihon-tekina gaikoku-go wa hijō ni ekisaitingudesu. Kondo wa daremoga enkaku gakushū no jōtai ni ari, yōken o tassei suru koto no muzukashi-sa ni wa ōku no doryoku to nintai ga hitsuyōdesu. Konran to fukakujitsusei no toki ni itsumo soko ni iru watashitachi no kōsu kyōju ni kan-sha shimasu. Dōyō ni, kakuchō suru junbi ga dekite iru watashi no kurasumēto ni wa, tokuni purikappu ya pechakucha no yōna chīsana koto ya topikku no jakuten o tasuke, inpei shimasu. Hira gana, purikappu, konbanwa, ko ni chi wa, gojūon nado, najimi no nai yōgo ga midjika ni nari, goi ga fuemashita. Saisho no sesshonde wa, korera no najimi no nai kotoba ya kōsu de teishutsu suru hitsuyō no aru yōken o subete kiite, nenmatsu made ni ōku no repōto ga teishutsu sa reru gakkō de isogashī koto ni kuwaete, kōsu o yameru koto ni hotondo kimemashita. Nidoto san-do kangaete, kihon-tekina gaikoku-go wa watashi o rakutan sa senai koto ni kidzukimashita. Demo mochiron, kurasumēto no hagemashi de tomodachi ni natte, kōsu o tsudzukeru koto ni shimashita. Tōroku no risuto naka o nozoite, watashinonamaeha risuto ni fukuma rete imasen. Ikutsu ka no mondai no tame ni kurasu no saizu ga ōkiku natta to shite mo, kyōju wa sore o sabugurūpu ni bunkatsu suru koto ni yotte kanri shimasu. Yōken o mitashita toki, watashi wa sore ga watashi ga kitai shite iru koto hodo muzukashikunai koto ni kidzukimashita. Tabun watashi wa eigo ni shika narete imasendeshitaga, nippongo wa sutorōku ya sutairu ga kotonaru tame, eigo to wa tashō kotonarimasu. Shigoto ni sotte susumu koto de,-betsu no gengo o manabi, benkyō suru koto ga dekimasu. Betsu no keiken to betsu no sukiru. Ima wa hira ga na no renshū shīto o kai tari, gujon no fu-rasshukādo o tsukuttari shite imasu.

Kono kōsu wa, daigakuin puroguramu no watashitachi zen'in ni betsu no keiken, chishiki, sukiru o tsuika shimasu. Soreto wa betsuni, korekara toriageru tēma no 1tsudesuga, kono tēma ga shōrai watashitachi ni ikuraka yakudatsu koto o jikkan shimashita. Watashitachi no hitori ga Nihon ni iku koto o dare ga shitte imasu ka? Sukunakutomo watashitachi wa karera no bunka, tokuni shippitsu purosesu no kihon-tekina chishiki o motte imasu ka? Kōsu no hairaito wa, samazamana purikappufōmu o shiyō shita pechakucha no purezentēshondesu. Purikappufōmu 1 - fudō no bunkazai no fōmu, purikappufōmu 2 - idō kanōna bunkazai no fōmu, purikappufōmu 3 wa mukei bunka no jōhō fōmudesu. Dentō-teki oyobi gendai-tekina geijutsu to kōgei-hin no zaisan to bunsho. Kurasu wa, marindo~uke teichi to kōchi de kōsei sa reru marin-do~uke no yō ni, samazamana gurūpu ni wake raremasu. Ippō, Keson wa 4tsu no gikai ni yotte 4tsu no gurūpu ni wake raremashita. Kono ibento no mokuteki wa, pechakuchasutairu to purikappufōmu o shiyō shite, Keson to marindo~uke no shōchō-tekina isan o kyōchō suru kotodesu. Kekkyoku, intānetto ga danzoku-teki ni setsuzoku sa rete ite mo, purezentēshon wa seikō shimasu. Watashitachi no kōsu no kyōju to, tonikaku tasuku o tassei suru tame ni karera no yakuwari o hatashita sorera no gakusei ni kan-sha shimasu.

Uma. Seshiria E. Tarusan
Ed. D gakusei

HIRAGANA

えdm 01: にほんご/ にっぽんご の きほん-てきな がいこく-ご わ ひじょう に えきさいてぃんぐです。 こんど わ だれもが えんかく がくしゅう の じょうたい に あり、 ようけん お たっせい する こと の むずかし-さ に わ おうく の どりょく と にんたい が ひつようです。 こんらん と ふかくじつせい の とき に いつも そこ に いる わたしたち の こうす きょうじゅ に かんしゃ します。 どうよう に、 かくちょう する じゅんびが できて いる わたし の くらすめえと に わ、 とくに ぷりかっぷ や ぺちゃくちゃ の ような ちいさな ことや とぴっく の じゃくてん お たすけ、 いんぺい します。 ひら がな、 ぷりかっぷ、 こんばんわ、 こ に ちわ、 ごじゅうおん など、 なじみ の ない ようご が みdじか に なり、 ごい が ふえました。 さいしょ の せっしょんで わ、 これら の なじみ の ない ことば や こうす で ていしゅつ する ひつよう の ある ようけん お すべて きいて、 ねんまつ までに おうく の れぽうと が ていしゅつ さ れる がっこう で いそがしい こと に くわえて、 こうす お やめる こと に ほとんど きめました。 にどと さん-ど かんがえて、 きほん-てきな がいこく-ご わ わたし お らくたん さ せない こと に きdずきました。 でも もちろん、 くらすめえと の はげまし で ともだち に なって、 こうす お つdずける こと に しました。 とうろく の りすと なか お のぞいて、 わたしのなまえは りすと に ふくま れて いません。 いくつ か の もんだい の ために くらす の さいず が おうきく なった と して も、 きょうじゅ わ それ お さぶぐるうぷ に ぶんかつ する こと に よって かんり します。 ようけん お みたした とき、 わたし わ それ が わたし が きたい して いる こと ほど むずかしくない こと に きdずきました。 たぶん わたし わ えいご に しか なれて いませんでしたが、 にっぽんご わ すとろうく や すたいる が ことなる ため、 えいご と わ たしょう ことなります。 しごと に そって すすむ こと で、-べつ の げんご お まなび、 べんきょう する こと が できます。 べつ の けいけん と べつ の すきる。 いま わ ひら が な の れんしゅう しいと お かい たり、 ぐじょん の ふらっしゅかあど お つくったり して います。この こうす わ、 だいがくいん ぷろぐらむ の わたしたち ぜん'いん に べつ の けいけん、 ちしき、 すきる お ついか します。 それと わ べつに、 これから とりあげる てえま の 1つですが、 この てえま が しょうらい わたしたち に いくらか やくだつ こと お じっかん しました。 わたしたち の ひとり が にほん に いく こと お だれ が しって います か

うま。 せしりあ え。 たるさん

えd。 d がくせい

ENGLISH

"Humans learn by connecting culture with reflection." And it's makes history.

We have collaborative effort and initiative by developing learning in the subject 'Basic Foreign Language' and learning the basics in Nihongo which is a great help in fulfilling some of the requirements in the present subject.

We were assigned to look for sites from the two of the six places stated by our professor, Doc. Randy Nobliza. Currently, our country is facing a serious problem in the pandemic CoViD-19 but it is not the reason to stop the continuous study of various places of Quezon.

Upon scrolling in different social media sites, we've seen website of Tourism lucena city, San Antonio, Dolores, Sariaya, Tiaong and Candelaria. We've contacted them immediately but sad to say only one of them responded on our message due to covid 19 . We had gathered data from our various places which is connected in cultural mapping respondents . Moreover, we've decided to look for other content and specific topic since this is the place where we are assigned. We easily get the information needed from sites that made me complete the pecha kucha.

Continues learning about other cultures is fruitful. This subject might end but the urge to study and learn other culture will remain because this can broaden our horizons. After all, we want to thank all my informant for extending his/her heart for furthermore information about my task. Thank you so much

Ferdinad R. Pineda
MAEd Student

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ROMAJI

`Ningen wa bunka to hansei o musubitsukeru koto ni yotte manabimasu.' Soshite sore wa rekishi ni narimashita. Watashitachiha,`kihon-tekina gaikoku-go' to iu tēma de gakushū o hatten sa se, genzai no tēma no ikutsu ka no yōken o mitasunoni ōini yakudatsu nihongo de kihon o manabu koto ni yotte, kyōryoku-tekina doryoku to inishiachibu o motte imasu. Watashitachiha, kyōju no Doc ga nobeta muttsu no basho no uchi no 2tsu kara saito o sagasu yō ni wariate raremashita. Randi noburiza. Genzai, wagakuni wa pandemikku koronauirusukansenshō de shinkokuna mondai ni chokumen shite imasuga, Keson no samazamana basho de no keizoku-tekina kenkyū o yameru riyūde wa arimasen. Samazamana sōsharumediasaito o sukurōru suru to, rusena ichi kankō-kyoku, san'antonio, Doro resu, sariaya, tiaon, kanderaria no u~ebusaito ga hyōji sa remasu. Watashitachi wa sugu ni karera ni renraku shimashitaga, covid 19 no tame ni, sonōchi no 1-ri dake ga watashitachi no messēji ni ōtō shita to itte kanashīdesu. Bunka chizu no kaitōsha ni kanren suru samazamana basho kara dēta o shūshū shimashita. Sarani, koko ga watashitachi ni wariate rarete iru bashodearu tame, hoka no kontentsu ya tokutei no topikku o sagasu koto ni shimashita. Pechakucha o kansei sa seta saito kara, hitsuyōna jōhō o kantan ni nyūshu dekimasu. Hoka no bunka ni tsuite manabi tsudzukeru koto wa minori ōi kotodesu. Kono shudai wa owaru kamo shiremasenga, koreha watashitachi no shiya o hirogeru koto ga dekiru node, hoka no bunka o kenkyū shite manabu shōdō wa nokorimasu. Kekkyokunotokoro, watashi no shigoto ni tsuite sarani jōhō o teikyō shite kureta subete no jōhō teikyō-sha ni kokorokara kansha shitai to omoimasu. Dōmo arigatōgozaimasu

Ferudinado R. Pineda
MAEd gakusei

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Nurturing the creative economy

HIRAGANA

`にんげん わ ぶんか と はんせい お むすびつける こと に よって まなびます。' そして それ わ れ きし に なりました。 わたしたちは、`きほん-てきな がいこく-ご' と いう てえま で がくしゅう お はってん さ せ、 げんざい の てえま の いくつ か の ようけん お みたすのに おういに やくだ つ にほんご で きほん お まなぶ こと に よって、 きょうりょく-てきな どりょく と いにしあち ぶ お もって います。 わたしたちは、 きょうじゅ の どc が のべた むっつ の ばしょ の うち の 2 つ から さいと お さがす よう に わりあて られました。 らんぢ のぶりざ。 げんざい、 わがくに わ ぱんでみっく ころなういるすかんせんしょう で しんこくな もんだい に ちょくめん して い ますが、 けそん の さまざまな ばしょ で の けいぞく-てきな けんきゅう お やめる りゆうで わ ありません。 さまざまな そうしゃるめぢあさいと お すくろうる する と、 るせな いち かんこ う-きょく、 さん'あんとにお、 どろ れす、 さりあや、 てぃあおん、 かんでらりあ の う~えぶ さいと が ひょうじ さ れます。 わたしたち わ すぐ に かれら に れんらく しましたが、 cおびd 19 の ため に、 そのうち の 1-り だけ が わたしたち の めっせえじ に おうとう した と いって か なしいです。 ぶんか ちず の かいとうしゃ に かんれん する さまざまな ばしょ から でえた お しゅうしゅう しました。 さらに、 ここ が わたしたち に わりあて られて いる ばしょである た め、 ほか の こんてんつ や とくてい の とぴっく お さがす こと に しました。 ぺちゃくちゃ お かんせい さ せた さいと から、 ひつようような じょうほう お かんたん に にゅうしゅ できます。 ほ か の ぶんか に ついて まなび つdずける こと わ みのり おうい ことです。 この しゅだい わ お わる かも しれませんが、 これは わたしたち の しや お ひろげる こと が できる ので、 ほか の ぶんか お けんきゅう して まなぶ しょうどう わ のこります。 けっきょくのところ、 わたし の しごと に ついて さらに じょうほう お ていきょう して くれた すべて の じょうほう ていきょう -しゃ に こころから かんしゃ したい と おもいます。 どうも ありがとうございます

ふぇるぢなど r。 ぴねだ
まえd がくせい

MSC SWK

Pueblo de Tayabas 1620-2020

Sentro ng Wika at Kultura
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ENGLISH

Cultural heritage is increasingly identified as an important resource of a nation due to the benefits it has brought to economic, socio-cultural and environmental aspects. Cultural heritage can be divided into three categories, including, intangible heritage, tangle heritage movable and immovable and even the natural heritage. It is the reflection of a local town as well as the country, which links the past to the present. It also shapes the society, as well as enriches the lives of people through the cultural significance. People can understand more about a country or city through heritage. Most importantly, it is the precious asset for the present and future generation.

Cultural heritage is a sense of cultural identity. Under globalization, it becomes the key role in town development as well as a tool to boost economic growth and empowerment. Since cultural heritage is being more prominent, more questions are rise on how to preserve cultural heritage, in order to protect the cultural identities and characteristics while also fostered tourism development. Likewise, some of the towns in 3rd District of Quezon financed projects indicate that heritage conservation can enhance the livability and develop a stronger branding and condition to appeal potential investors, especially for tourism. Besides, conserving cultural heritage can improve the image of the town and reinforce the value of historical assets.

We do really appreciate the cultural mapping done in the province of Quezon 3rd district. We, group 3 will cherish the experiences and opportunities we encountered while doing our humble output. God bless!

Frederick S. Brin

ED. D Student

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ROMAJI

Bunka isan wa, keizai-teki, shakai bunka-teki, kankyō-teki sokumen ni rieki o motarashita tame,-koku no jūyōna shigen to shite masumasu ninshiki sa rete imasu. Bunka isan wa, mukei bunka isan, dōsan to fudō no motsure isan, sarani wa shizen isan no 3ttsu no kategori ni bunrui dekimasu. Sore wa, kako to ima o tsunagu chihō no machi to kuni no han'eidesu. Sore wa mata, shakai o katachidzukuru dakedenaku, bunka-teki jūyō-sei o tsūjite hitobito no seikatsu o yutaka ni shimasu. Hitobito wa isan o tōshite kuni ya toshi ni tsuite motto rikai suru koto ga dekimasu. Mottomo jūyōna koto wa, sore ga genzai oyobi shōrai no sedai ni totte kichōna shisandearu to iu kotodesu. Bunka isan wa bunka-teki aidentiti no kankakudesu. Gurōbarizēshon no shita de, soreha machi no hatten ni okeru jūyōna yakuwaridearu to dōjini, keizai seichō to enpawāmento o atooshi suru tame no tsūru ni mo narimasu. Bunka isan ga yori medatsu yō ni natte iru tame, bunka-teki aidentiti to tokusei o hogo shi, kankō kaihatsu o sokushin suru tame ni, bunka isan o dono yō ni hozon suru ka ni tsuite no shitsumon ga fuete imasu. Dōyō ni, Keson no dai 3 chiku no shikin teikyō o uketa purojekuto no ikutsu ka no machi wa, isan hogo ga kyojū-sei o takame, tokuni kankō -gyō no senzai-tekina tōshi-ka ni apīru suru tame no yori kyōryokuna burando to jōken o kaihatsu dekiru koto o shimeshite imasu. Sono Ue, bunka isan o hozon suru koto wa machi no imēji o kaizen shi, rekishi-teki shisan no kachi o kyōka suru koto ga dekimasu. Watashitachiha, Keson dai 3 chiku no shū de okona-wa reta bunka-teki mappingu ni hontōni kansha shite imasu. Watashitachi gurūpu 3 wa, kenkyona seika o agete iru ma ni sōgū shita keiken to kikai o taisetsu ni shimasu. Kami no go kago o!

Furederikku S. Burin

Ed. D gakusei

HIRAGANA

ぶんか いさん わ、 けいざい-てき、 しゃかい ぶんか-てき、 かんきょう-てき そくめん に りえき お もたらした ため、-こく の じゅうような しげん と して ますます にんしき され て います。 ぶんか いさん わ、 むけい ぶんか いさん、 どうさん と ふどう の もつれ いさん、 さらに わ しぜん いさん の 3っつ の かてごり に ぶんるい できます。 それ わ、 かこ と いま お つなぐ ちほう の まち と くに の はん'えいです。 それ わ また、 しゃかい お かたちdずくる だけでなく、 ぶんか-てき じゅうよう-せい お つうじて ひとびと の せいかつ お ゆたか に します。 ひとびと わ いさん お とうして くに や とし に ついて もっと りかい する こと が できます。 もっとも じゅうような こと わ、 それ が げんざい および しょうらい の せだい に とって きちょうな しさんである と いう ことです。 ぶんか いさん わ ぶんか-てき あいでんてぃてぃ の かんかくです。 ぐろうばりぜえしょん の した で、 それは まち の はってん に おける じゅうような やくわりである と どうじに、 けいざい せいちょう と えんぱわあめんと お あとおし する ため の つうる に も なります。 ぶんか いさん が より めだつ よう に なって いる ため、 ぶんか-てき あいでんてぃてぃ と とくせい お ほご し、 かんこう かいはつ お そくしん する ため に、 ぶんか いさん お どの よう に ほぞん する か に ついて の しつもん が ふえて います。 どうよう に、 けそん の だい 3 ちく の しきん ていきょう お うけた ぷろjえくと の いくつ か の まち わ、 いさん ほご が きょじゅう-せい お たかめ、 とくに かんこう-ぎょう の せんざい-てきな とうし-か に あぴいる する ため の より きょうりょくな ぶらんど と じょうけん お かいはつ できる こと お しめして います。 その うえ、 ぶんか いさん お ほぞん する こと わ まち の いめえじ お かいぜんし、 れきし-てき しさん の かち お きょうか する こと が できます。 わたしたちは、 けそん だい 3 ちく の しゅう で おこなわ れた ぶんか-てき まっぴんぐ に ほんとうに かんしゃ して います。 わたしたち ぐるうぷ 3 わ、 けんきょな せいか お あげて いる ま に そうぐう した けいけん と きかい お たいせつ に します。 かみ の ご かご お!

ふれでりっく s。 ぶりん
えd。 d がくせい

ENGLISH

“Life is full of surprises and challenges that made us strong as a person”. Through the walks of life, we learn different things to the people that we meet or encounter and as a student of MAEd, I used to understand that we must adapt to the situation and try to make the best of your efforts to the things you’re doing. In this journey of life, I used to understand that people differ from each other and as a human that see their different personality, I used to ask myself do I need to be like them or not.

In this subject we have been push to our limits as a student because of the pandemic that our country is facing right now. Every town has their own safety precaution to prevent the spread of the virus. As the leader of the group, I decided that we need to push through because it is a challenge to us to overcome this situation, we need to think other options to do what is needed and as a group we make some solution to the problem. This reflection isn’t just on my own but the reflection of our group that as a student we really feel that we will learn some big things to this subject.

As we start the learning, we used to think what will happen to this subject? We don’t have any idea about this, the only thing that comes to our minds is were going to learn the language of the Japanese and its culture but as we go through to the subject, we understand the point that is mixed Japanese culture and Philippine culture and it became interesting even though it’s been a roller coaster ride because the adjustment is quite hard but session by session we used to go with the flow and understand what is the meaning of all the things were doing.

Arts and Culture of every town in Quezon is really amazing we used to discover things that is unfamiliar but you can get something new and also in this subject, our Professor Randy Nobleza always remind us to be mindful of things and be considerate, this learning will never be forgotten because it was been intact to our mind and heart. As a group we will be always grateful to the things we learn and experience to this subject. Thank You!!

Gian Paolo N. Lagos
MAEd Student

ROMAJI

`Jinsei wa watashitachi o hito to shite tsuyoku shita odoroki to chōsen ni michite imasu'. Jinsei no ayumi o tōshite, watashitachiha deau hitobito ya deau hitobito ni samazamana koto o manabimasu. MAEd no gakusei to shite, watashitachiha jōkyō ni tekiō shi, anata no doryoku o saidaigen ni katsuyō suru hitsuyō ga aru koto o rikai shite imashita. Yarinaoshi. Kono jinsei no tabi no naka de, watashi wa hito ga chigau koto o rikai shi, jinkaku no chigai o miru ningen to shite, jibun wa karera no yō ni naru hitsuyō ga aru no ka to jimon shite imashita. Kono tēmade wa, watashitachi no kuni ga genzai chokumen shite iru pandemikku no tame ni, watashitachiha gakusei to shite genkai ni oiyara rete kimashita. Subete no machi ni wa, uirusu no kakusan o fusegu tame no dokuji no anzen taisaku ga arimasu. Gurūpu no rīdā to shite, kono jōkyō o kokufuku suru koto wa watashitachi ni totte chōsendearu tame, watashitachiha zenshin suruhitsuyōgāru to handan shimashita. Watashitachi wa hitsuyōna koto o okonau tame no ta no opushon o kangaeru hitsuyō ga ari, gurūpu to shite mondai no kaiketsusaku o sakusei shimasu. Kono furikaeri wa, watakushijishin dakedenaku, gakusei to shite kono tēma ni tsuite ikutsu ka no ōkina koto o manabu to hontōni kanjite iru to iu watashitachi no gurūpu no furikaeridesu. Watashitachi ga gakushū o hajimeru toki, watashitachiha kono shudai ni nani ga okoru ka o kangaete imashita ka? Kore ni tsuite wa nani mo wakarimasen. Atama ni ukabu no wa, nihonjin no gengo to sono bunka o manabu koto dakedesuga, kono tēma ni susumu to, nipponbunka to nipponbunka ga konzai shite iru ten ga wakarimasu. Chōsei ga kanari muzukashīnode jettokōsutā ni notte irunoni Firipin no bunka ga omoshiroku narimashitaga, sesshon-goto ni nagare ni sotte, subete no koto no imi o rikai shite imashita. Keson no subete no machi no geijutsu to bunka wa, watashitachi ga najimi no nai mono o hakken suru tame ni shiyō shita hontōni subarashīdesuga, anata wa nani ka atarashī mono o eru koto ga dekimasu, soshite mata kono shudaide wa, watashitachi no Randi nobureza kyōju wa tsuneni monogoto ni chūi shi, omoiyari ga aru koto o watashitachi ni omoidasa semasu soreha watashitachi no kokoro to kokoro ni mukizudattanode, kesshite wasure raremasen. Gurūpu to shite, watashitachiha kono shudai ni kanshite watashitachi ga manabi, keiken suru koto ni tsuneni kansha shimasu. Arigatōgozaimashita! !

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MAEd gakusei

MSC SWK

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HIRAGANA

``じんせい わ わたしたち お ひと と して つよく した おどろき と ちょうせん に みちて います'。 じんせい の あゆみ お とうして、 わたしたちは であう ひとびと や であう ひとびと に さまざまな こと お まなびます。 まえd の がくせい と して、 わたしたちは じょうきょう に てきおう し、 あなた の どりょく お さいだいげん に かつよう する ひつよう が ある こと お りかいして いました。 やりなおし。 この じんせい の たび の なか で、 わたし わ ひと が ちがう こと お りかい し、 じんかく の ちがい お みる にんげん と して、 じぶん わ かれら の よう に なる ひつよう が ある の か と じもん して いました。 この てえまで わ、 わたしたち の くに が げんざい ちょくめん して いる ぱんでみっく の ため に、 わたしたちは がくせい と して げんかいに おいやら れて きました。 すべて の まち に わ、 ういるす の かくさん お ふせぐ ための どくじ の あんぜん たいさく が あります。 ぐるうぷ の りいだあ と して、 この じょうきょう お こくふく する こと わ わたしたち に とって ちょうせんである ため、 わたしたちは ぜんしん する ひつようがある と はんだん しました。 わたしたち わ ひつような こと お おこなう ため の たの おぷしょん お かんがえる ひつよう が あり、 ぐるうぷ と して もんだい の かいけつさく お さくせい します。 この ふりかえり わ、 わたくしじしん だけでなく、 がくせい と して この てえま に ついて いくつ か の おうきな こと お まなぶ と ほんとうに かんじて いる と いう わたしたち の ぐるうぷ の ふりかえりです。 わたしたち が がくしゅう お はじめる とき、 わたしたちは この しゅだい に なに が おこる か お かんがえて いました か

じゃんぱおろ ん。 らごす
まえd がくせい

the hearts council

Nurturing the creative economy

Dōmo arigatōgozaimashita

どうも ありがとうございました

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